CAMERA SCRIPT
BBC TELEVISION
CHANNEL ONE

PROJECT NO: 23/1/4/3164

D O C T O R W H O

TX 64

SERIES H. - THE REIGN OF TERROR

written by DENNIS SPOONER

EPISODE SIX: PRISONERS OF CONCIERGERIE

PRODUCER	VERITY LAMBERT
ASSOC. PRODUCER:	MERVYN PINFIELD
DIRECTOR	HENRIC HIRSCH.
P.A.	TIMOTHY COMBE
A.F.M.	MICHAEL CAGER
SECRETARY	ANN EARL
Flr. Asst.	DAVID TILLEY
DESIGNER	RODERICK LAING
COSTUME SUP.	DAPHNE DARE
MAKE-UP SUP.	SONIA MARKHAM
T.M.I	HOWARD KING
T.M.II	MARK LEWIS
SOUND SUP.	CHICK ANTHONY
CREW	TEN
VISION MIXER	CLIVE DOIG
SCRIPT EDITOR	DAVID WHITAKER.

SCHEDULE:- FRIDAY AUGUST 14TH 1964 T.C.4

Set and light	0900 - 1030
Camera Rehearsal	1030 - 1300
LUNCH.....	1300 - 1400
Camera Rehearsal	1400 - 1545
TEA.....	1545 - 1615
Camera Rehearsal	1615 - 1900
DINNER.....	1900 - 2000
Line-up	2000 - 2030
RECORDING	2030 - 2145

RECORDING NO: VT/4T/23405

EDITING: Monday August 17th
1900 - 2200
Television Centre

TELECINE TK33 from 1030 a.m.
TK36 from 1030 a.m.

TRANSMISSION:

Saturday 12th September 1964

THE CAST

DR WHO.	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
SUSAN FOREMAN	CAROLE ANN FORD
LEMAITRE	JAMES CAIRNCROSS
JAILER	JACK CUNNINGHAM
JULES RENAN	DONALD MORLEY
NAPOLEON	TONY WALL
PAUL BARRASS	JOHN LAW
SOLDIER	PATRICK MARLEY
ROBESPIERRE	KEITH ANDERSON

with

BOB BERRY
DAVID ANDERSON
ADRIAN DROTSKE
LEN RUSSELL
BRIAN PROUDFOOT
TONY LAMPDON
BILL NICHOLAS
MAURICE LEON
JOSEPH COHEN

TECHNICAL REQUIREMENTS

CAMERAS

5 PEDS.
1 HERON.

(zoom on 1 ped)

SOUND REQUIREMENTS

3 BOOMS
SLUNG MICS
TK-90
GRAMS

STUDIO REQUIREMENTS

MONITORS
CUT KEYS
2 RAIN MACHINES
TARPAULIN
TANKS

2 12" x 9" CAPTION HOLDERS

2 STRAP EASELS

1 ROLLER CAPTION MACHINE

1 Wind machine

TELECINE REQUIREMENTS

TK 33 : titles & all except rain sequence.
TK 36 : Rain sequence.

SETS

INTERIOR

RENAN'S HIDE OUT
COUNTRY INN
ROBESPIERRE'S PALACE
PRISON AREA
SHIP

EXTERIOR

COUNTRY INN SIGN
DOORWAY

PHOTO CAPTIONS

MAP OF FRANCE
SHIP IN CLEARING
STAR SEQUENCE

GRAMS

DOOR OPENING & SHUTTING
DOOR SLAMMING
COACH & HORSES ARRIVING
COACH & HORSES STOPPING
TARDIS SOUNDS.
THUNDER
STORM NOISES
STATIC

MUSIC

SIG TUNE
Q.1. : 9"
2. : 20"
3. : 19"
4. : 52"
5. : 10"
6. : 10"
7. : 23"
8. : 49"

DR WHO (SERIES H) RUNNING ORDER : EP:6

PGE	SCENE	SHOTS	DESCRIPTION	LIGHTING	CAMS/BOOMS	MUSIC	TIME
2	OPENING TELECINE TITLES						26"
2	1	1-	RENAN'S HIDE OUT	EVENING	1A.A1.4A. 3A.SLIDES	Q.1	
12	TC2. SKY				WIND/RAIN	Q.2	
12	TC1. RAIN						
12	2	30-	EXT.COUNTRY INN SIGN	NIGHT	WIND/RAIN THUNDER.2A		
	RECORDING BREAK						
13	3	31-	INT.COUNTRY INN	NIGHT	1B.3B.B1 WEATHER		
16	4	36-	ROOM	NIGHT	C1.4B		
16	5	36-	COUNTRY INN	NIGHT	2B.3B.B1 1B		
16	6	39-	ROOM	NIGHT	4B.C1	STING	
19	7	40	COUNTRY INN	NIGHT	1B.STORM B1.2B.3B. CARRIAGE FOOTSTEPS		
22	8	47-	ROOM	NIGHT	4B.C1.		
22	9	48-	COUNTRY INN	NIGHT	2B.B1		
22	10	49	ROOM	NIGHT	4B.C1.3C		
26	11	58-	COUNTRY INN	NIGHT	2B.B1.		
26	12	59-	ROOM	NIGHT	3C.C1.4B	Q.3	
27	13	64-	RENAN'S HIDE OUT	DAY	1A.A1		
	RECORDING BREAK						
28	13	65-	RENAN'S HIDE OUT	DAY	3A.1A C1.4A		
32	14	73-	ROBESPIERRE'S PALACE	DAY	6A.1C. D1.SHOTS	Q.4	
33	14A	76-	LOBBY	DAY	1C.C2		
33	14B	77-	ROBESPIERRE'S PALACE	DAY	6A.B1 4C		
34	15	79-	LOBBY	DAY	1C.C2 3D.SHOTS	Q.5	
35	TC3. SKY						
36	16	82-	DOORWAY	DAY	2C.A2 THUNDER		
	RECORDING BREAK						
38	17	83-	PRISON AREA	DAY	B2.2A 5A	Q.6	
40	18	89-	DOORWAY	DAY	1D.A2. THUNDER DOOR BANG		
43	19	90-	PRISON AREA	DAY	5A.B2.2A	Q.7	
46	20	93	DOORWAY	DAY	1D.3E.A2 COACH ARR		
48	TC4. SKY					Q.8	
48	CAPTION OF MAP TC5 SUPERIMPOSED				2A		
49	CAPTION OF SHIP				5A		
49	21	98-	SHIP	DAY	4A.3F.C? TARDIS NSE		
50	CAPTION OF STARS ROLLER ETC				2A.STATIC		

SL

DR WHO - EPISODE SIX - PRISONERS OF CONCIERGERIE.

FADE UP SOUND/VISION

Q. TK 33 OPENING TELECINE TITLES SIG TUNE

BOOM AL

1 1 A 35 1. INT. RENAN'S HIDE OUT. EVENING.

3-S IAN/
BARBARA/
JULES

(IAN, BARBARA, AND JULES RENAN ARE WAITING IN THE HIDE OUT FOR DOCTOR WHO AND SUSAN TO ARRIVE FROM THE PRISON.

IT HAS BEEN A LONG WAIT, AND THEY ARE ALL SOMEWHAT ON EDGE.

AS WE GO IN WE HEAR THE OUTER DOOR GO AND THEY ALL TURN TOWARDS THE DOOR:)

Q.GRAMS GRAMS: DR OPENS

2 4 A 24

M2-S IAN/
BARBARA

IAN: They're here!

3 3 A 24

MS DOOR
DR WHO/LEMAITRE
enter

(JULES CROSSES TO THE DOOR, AS DOCTOR WHO APPEARS.

THEIR JOY IS SHORT LIVED THE DOCTOR LOOKS OVER HIS SHOULDER AND LEMAITRE WALKS INTO THE ROOM.

THERE IS A HORRIFIED REACTION ALL ROUND)

4 4 A 16

MCU BARBARA

BARBARA: Lemaitre!

5 1 A 35

GROUP shot. HOLD

Q. MUSIC

JULES: Your friend has betrayed us! Q.1

SUPER SLIDE 1 & FADE

'PRISONERS OF CONCIERGERIE'

(IAN MOVES TO THE WINDOW DURING THE FOREGOING, AND LOOKS OUT:)

SUPER SLIDE 2 & FADE

Written by DENNIS SPOONER

6 4 A 24

M2-S IAN/BARBARA

IAN: You've brought the soldiers!

7 3 A 16

MCU LEMAITRE. as he turns left
pan L to MCU DR WHO

(JULES HAS DRAWN HIS PISTOL HE COVERS LEMAITRE WITH IT WHO RAISES HIS ARMS ABOVE HIS HEAD:)

(1 NEXT)

SL

(ON 3)

LEMAITRE: No! I came alone - and unarmed. Ask your friend.

DOCTOR WHO: We came alone Ian. I made a bargain - let him speak. He's holding Susan prisoner ... /

8 1 A 24
3-S JULES/DR WHO LEMAITRE

(LEMAITRE MOVES INTO THE ROOM.

JULES STILL COVERS HIM WITH A PISTOL AND LEMAITRE HOLDS HIS HANDS HIGH)

JULES: What can you have to say to us?

LEMAITRE: Please, I come as a friend ... /

9 4 A 16
MCU BARBARA

BARBARA: A friend? /

10 1 A 24
2-S DR WHO/LEMAITRE
Pan L with LEMAITRE to IAN

LEMAITRE: Ian will tell you that what I say is true.

IAN: I will?

LEMAITRE: Well, surely you realise that your escape from prison was arranged. I saw to it that you got the key - and I took care of the Jailer. /

11 3 A 24
Group shot BARBARA/JULES/ IAN/DR WHO

IAN: Why? Why should you do that? /

12 1 A 24
MS LEMAITRE at fireplace

LEMAITRE: I was certain in my own mind that Webster gave you a message to deliver - you had to have the opportunity to deliver it. Unfortunately, I don't have enough time to wait now - I had to collect./

13 4 A 16
MCU BARBARA's reaction

(cont ...)

(1 NEXT)

(ON 4) SL

(IAN REACTS IN ASTONISHMENT, AS DO THE OTHERS.

HE STARES AT LEMAITRE WHO NODS SLOWLY:)

14 1 A 16
MCU LEMAITRE

LEMAITRE: (cont) Yes ... I, am James Stirling ...

15 3 A 24
Group shot
BARBARA/JULES/IAN
DR WHO

(WE HOLD THE GROUP BRIEFLY AND CUT TO IAN REACTING AS WE:)

IAN: Stirling? You?

16 1 A 16
MCU LEMAITRE

LEMAITRE: Is it so surprising? You must have already decided that to be of any use, I would have to hold some position of authority.

17 3 A 24
Group shot
BARBARA/JULES/IAN
DR WHO

(IAN NODS HIS AGREEMENT)

JULES: Why have you not made yourself known here? Webster had been told of me.

18 1 A 24
MS JULES. IAN & OTHERS come into shot.

LEMAITRE: I've been in France several years - no doubt you were unknown to us at that time, although I'm not sure I would have contacted you, even if I could. I prefer to work alone.

(3 NEXT)

SL

(ON 1)

IAN: You could have made yourself known to me in the prison.

LEMAITRE: Yes - but I didn't know whether I could trust you. There again I could have been overheard. No, Ian, I took the only action possible.

19 3 A 16
MCU DR WHO.as he comes forward inc. LEMAITRE

(DOCTOR WHO AND BARBARA HAVE BEEN LISTENING.

NOW DOCTOR WHO MOVES INTO THE CENTRE WITH:)

DOCTOR WHO: All very interesting, Lemaitre, Stirling, whatever your name is. But the only reason I brought you here was to help Susan. My part of the bargain has been kept.

LEMAITRE: I know - but let me explain my position.

DOCTOR WHO: I most certainly will not! I want that grandaught of mine out of prison.

20 1 A 24
MC2-S LEMAITRE/ DR WHO. IAN comes into frame. When DR WHO leaves pan with him to window.

(THE DOCTOR BANGS HIS STICK ON THE FLOOR TO ADD TO THE EFFECT)

LEMAITRE: She already has been out of prison, and she was re-arrested. I will help you - if you help me. Don't you see that I can use my authority, and guarantee safe passage for all of you - to wherever you want to go.

(3 NEXT)

SL
(ON 1)

I N: (HOLDING) Stirling's right, Doctor -

LEMAITRE: No harm will come to Susan, I promise. I gave orders that she was to remain in the cell (TO DOCTOR WHO) You know that's true. The Jailer would die rather than see that cell door opened again.

(DOCTOR WHO DRAWS HIMSELF UP, AND CONSIDERS.

LEMAITRE IS RIGHT BUT THE DOCTOR SEES NO POINT IN ADMITTING IT)

DOCTOR WHO:(SIGHING) Very well, very well - tell your story if you must.

21 3 A 24
MC2-S LEMAITRE/IAN

(DOCTOR WHO MOVES AWAY AND STANDS BY THE WINDOW APPARENTLY UNCONCERNED AT WHAT FOLLOWS: BUT HE CONTINUALLY LOOKS BACK TO FOLLOW THE PROCEEDINGS AND INTERRUPT WHEN HE THINKS FIT.

JULES RENAN HAS SAT IN A CHAIR, CONTENT TO LISTEN.

LEMAITRE JOINS BARBARA AND IAN)

LEMAITRE: First, the message.

IAN: Well ... Webster said very little - he was badly wounded as you know.

(1 NEXT)

SL

(ON 3)

LEMAITRE: Yes. I read reports of all arrests; in case something like that happened. It was why I came to your cell - I realised it could have been Webster. I'd been expecting to be contacted for months.

IAN: He didn't know where you were - or how I could find you.

22 1 A 24
MC2-S LEMAITRE/IAN

LEMAITRE: No - the plan was that he would look for, and recognise me. He was a good friend ... Ian, the message.

IAN: He said you were to return to England immediately. It seems that whatever information you have, is wanted; urgently.

LEMAITRE: (NODDING, THEN:) Nothing more?

IAN: No - that was all Webster said.

LEMAITRE: Are you sure?

IAN: Yes - he did ramble while he was unconscious but what I've just said was all he asked me to tell you.

LEMAITRE: What were these mumblings about?

IAN: They didn't make sense - just odd words. Anyway, if they were of any importance, I'm sure he would have told me.

(3 NEXT)

LEMAITRE: Maybe - but he could have realised he didn't have much time.

IAN: I'm not sure I can even remember the odd words now ...

23 3 A 35
MS Group

LEMAITRE: Well, I've already started planning my return to England - but before I go; and before I can give Susan, and you, safe passage - there is one more piece of information I must have.

BARBARA: You asked for our help. What can we do? You have the power.

LEMAITRE: Robespierre sent for me today - there is another plot to depose him

JULES: Good. Will it succeed?

LEMAITRE: Possibly. He gave orders that I should follow Paul Barrass, a deputy, and report back on the meeting ...

IAN: (SUDDENLY) Barrass, meeting! Webster spoke of that.

LEMAITRE: What did he say?

IAN: It was nothing specific... (THINKING) he said, Barrass, and kept talking about a ship. A sinking ship. No, The sinking ship - that was it.

SL

(ON 3)

RENAN: There's an Inn of that name on the Calais Road - I know it, it would be ideal for a secret meeting./

24 4 A 24
Tight GROUP shot

LEMAITRE: It would be better than following him - we could plan a reception committee. If I can discover the results of this meeting - I'm ready to return to England, and I'm free to help you.

BARBARA: Do you know who Barrass is meeting?

LEMAITRE: No - but whoever he is he could be the next ruler of France.

IAN: I can't see why you need our help.

25 1 A 24
MS DR WHO at window Pan him L to GROUP shot

LEMAITRE: Barrass knows me by sight, I'm sure of that./ (TO DOCTOR WHO) He could even know of you. My plan, if you agree, is for Barbara and Ian to attend the meeting.

DOCTOR WHO: Nonsense! The risk is too great.

JULES: Why not use your own men? You would still learn of the details.

LEAMAITRE: True; but they would also know - and they may talk. Then I have no advantage.

BARBARA: I think we should go ... Ian?

(IAN NODS HIS HEAD, IN AGREEMENT WITH BARBARA)

(3 NEXT)

(DOCTOR WHO THINKS, THEN NODS)

IAN: It's risky but.....

DOCTOR WHO: Yes, yes - and we've got to think of Susan.

LEMAITRE: Then you agree to go?

(IAN AND BARBARA ANSWER JOINTLY)

IAN: Yes

BARBARA: We agree.

LEMAITRE: The Doctor and I will remain here. If we're seen, it could hinder you, or worse. /

26 3 A 16
MCU JULES

(JULES GETS UP FROM THE CHAIR)

JULES: I'll take them to the rendevous, Stirling - if you've no objection. /

27 4 A 16
MCU LEMAITRE

LEMAITRE: Good (SMILES) I was going to ask you to, Jules. Now, when you arrive I suggest the Innkeeper is taken care of, and ... /

28 3 A 16
MCU JULES

SL

(ON 3)

JULES: You can leave it to us./

29 1 A 24

MS GROUP. JULES comes into shot. Tighten as they pour over MAP on table then slowly pan down to JULES' finger pointing on MAP

LEMAITRE: Sorry - I know I can.

(JULES IS GETTING HIS MAP OUT AGAIN.

HE SPREADS IT ON THE TABLE AND THEY ALL GATHER ROUND AS LEMAITRE SPEAKS:)

You should have little trouble getting there tonight. Stay the night, and return tomorrow morning - that way you won't run into any patrols.

(IAN NODS TO THE EFFECT THAT HE AGREES AND UNDERSTANDS.

WE ANGLE IN AND START TO CLOSE ONTO THE MAP AS LEMAITRE ANGLES IT ROUND TO US:)

Now, where exactly is this Inn, Jules?

(JULES POINTS TO THE MAP.

WE CLOSE RIGHT IN AS HE TRACES THE ROUTE WITH HIS FINGER.

ALONG A ROAD RUNNING NORTH FROM PARIS)

JULES: (V.O.) It's a good two hours ride. We'll take the Calais Road and head due North. When we reach this fork, we'll see a forest - we'll circle it, and ride West ...

Q. TK: 33

(WE FADE JULES' VOICE AND HOLD HIS FINGER,

(TK NEXT)

SL

(ON 1)

TRACING THE MOVEMENTS, IN VISION.

MUSIC COMES IN, AND WE:)

Q. MUSIC
Q. GRAMS

ON TK33 /

TC2 Ext. Stock Film. Night. /Q.1

/GRAMS: WIND/RAIN/

It is a clear night - there is a moon in the sky. We TRACK slowly across the sky to give the effect of movement along a road.

The music continues. (Sound dubbed: Music)

Q. TK36

MIX to a further SHOT of the sky. The time is later, and now rain clouds obscure the moon. It is very dark.

We hear the noise of the wind, and rain, over the music. (Sound dubbed: Wind, rain and Music)

We continue to TRACK along for a journeying effect.

ON TK 36

TC1 RAIN

HOLD OVER NEXT SCENE

30 2 A /GRAMS: SQUEAKING SIGN. WIND/ L/A L.S. /RAIN & THUNDER/

INN SIGN. Slowly zoom in to SIGN

2, EXT. COUNTRY INN SIGN. NIGHT.

(THE MUSIC STOPS AS WE HOLD A TIGHT SHOT OF AN INN SIGN "The Skinking Ship" IT SWINGS, SUSPENDED FROM AN IRON STANCHION COMING FROM THE WALL.

IT IS VERY DARK, AND THE RAIN BEATS DOWN AGAINST THE SIGN,

(RECORDING BREAK NEXT)

(ON 2) SL

AND THE WATER COLLECTS,
AND TRICKLES OFF ON
ONE CORNER OF THE
SIGN, AND DRIPS DOWN
TO THE YARD BELOW)

R E C O R D I N G B R E A K

JACQUELINE HILL
WILLIAM RUSSELL to wardrobe.
~~1~~ to B, 3 to B, 4 to B.

Q. GRAMS

31 1 B 35 /BOOM IN/
H/A L.S
BAR. Pan L slowly and stop when we see JULES at a table

3. INT. COUNTRY INN. NIGHT.

/GRAMS: WIND/ /RAIN/THUNDER/

(WE COME UP ON THE WINDOW INSIDE, OUTSIDE THE RAIN IS FALLING AGAINST THE WINDOW, AND THE RAIN TRICKLES DOWN THE GLASS.

WE PULL BACK TO REVEAL JULES RENAN SITTING IN A SEAT NEAR THE WINDOW./

32 3 B 24
MS JULES at table as he turns his head

IT IS VERY QUIET INSIDE THE INN.

A SMALL, OUT OF THE WAY PLACE.

LOW BEAMED CEILING WITH WOODEN SUPPORTS.

A SMALL BAR, AGAINST THE WALL, OPPOSITE THE DOOR.

THERE ARE A FEW ALCOVED TABLES AND SEATS.

ALL IN TIMBER.

THE FLOOR BARE BOARDS.

THE LIGHT IS SUPPLIED BY VARIOUS LAMPS HANGING FROM THE BEAMS OF THE CEILING.

(1 NEXT)

THERE ARE ONLY TWO OTHER CUSTOMERS INSIDE, SITTING AT ONE OF THE TABLES, DRINKING, AND PLAYING A GAME OF CARDS, OR WHATEVER.

ABOUT THE ONLY SOUND IS THE NOISE OF THE RAIN OUTSIDE.

JULES RENAN LOOKS UP AS BARBARA BRINGS A GLASS AND BOTTLE ON A TRAY OVER TO HIS TABLE.

SHE IS NOW DRESSED IN WHAT ONE WOULD SUPPOSE AN INNKEEPER'S WIFE WOULD BE WEARING./

33 1 B 24

MS BARBARA Pan her L to JULES. Tighten When BARBARA leaves pan her to othen table then R to BAR

SHE CROSSES TO RENAN, TRANSFERS THE GLASS AND BOTTLE TO HIS TABLE AND LEANS FORWARD SO THAT THEIR CONVERSATION IS NOT HEARD.

THEY BOTH SPEAK IN HUSHED TONES AS DOES EVERYBODY IN THE SILENCE OF THIS PLACE)

JULES: Thank you, Barbara ...

(JULES THROWS A COUPLE OF COINS ONTO BARBARA'S TRAY.

THERE IS NO REACTION FROM THE OTHER TWO CUSTOMERS)

BARBARA: If this is a typical night's trade - no wonder this place was chosen.

JULES: (SMILING THEN:) I bound and gagged the Inn keeper - he's in the wine cellar - he'll be found when we leave.

(2 NEXT)

SL

(ON 1)

BARBARA: (NODDING) Ian's nearly finished.

JULES:Good.

BARBARA: If Barras doesn't arrive soon - he'll find the place closed.

JULES: Perhaps that's what he's waiting for.

(BARBARA MOVES OFF WITH THE TRAY.

SHE moves back to bar

SHE PAUSES BY THE TABLE WHERE THE TWO CUSTOMERS ARE SEATED, COLLECTS AN EMPTY GLASS, AND MOVES AWAY.

BARBARA RETURNS TO BEHIND THE BAR AND PUTS THE TRAY DOWN.

SHE HEARS A SLIGHT NOISE, AND LOOKS BEHIND HER.

34 2 B on noise of chisel hitting bottles / MCU BARBARA. Pan her R to bottles then L to door

WE FEATURE THE SHELVES BEHIND THE BAR, HOLDING VARIOUS WINE BOTTLES, AND SEE A SHARP, CHISEL LIKE INSTRUMENT COMING THROUGH A HOLE IT HAS JUST MADE.

BARBARA LIFTS A BOTTLE THAT IS IN SOME DANGER OF BEING KNOCKED DOWN AND TURNS TO PUT IT ON THE BAR.

SHE LOOKS TO SEE IF THE NOISE HAS BEEN HEARD BY ANYONE ELSE.

THE TWO CUSTOMERS CONTINUE WITH THEIR GAME, UNAWARE OF ANYTHING ELSE.

(4 NEXT)

BARBARA MOVES AWAY FROM BAR TO DOOR ON THE RIGHT SHE GOES THROUGH

35 4 B 35 /BOOM C1/

MS IAN working at alcove BARBARA comes in

4. A PRIVATE ROOM OFF THE BAR

(IAN IS CHESELLING AT THE WALL AS BARBARA ENTERS)

BARBARA: You're through Ian.

IAN: I know. That should do it. Many out there?

BARBARA: Just two - they look set for the night. Oh and Jules of course. He put the Inn keeper in the cellar.

IAN: Then we're ready...

(THEY MOVE TO DOOR)

36 2 B /BOOM B1/

MS IAN coming through door. A moment later BARBARA too comes out to join him

5. INT COUNTRY INN

(INN COMES BACK INTO THE BAR FOLLOWED BY BARBARA. SUDDENLY THE INN DOOR SWINGS OPEN AND CLOSES.

Q. GRAMS /GRAMS: WIND etc/

37 3 B 24

MS BARRASS coming from outside. He closes door and as he starts moving.

PAUL BARRAS STANDS IN THE DOORWAY

38 1 B 24 /

MS IAN coming from bar to meet BARRASS Pan them R to door

IAN COMES FORWARD TO MEET HIM. HE THROWS OFF HIS WET COAT AND MOVES TO THE BAR

IAN: It's a wet night, Citizen. Allow me. I'll take your cloak.

BARRASS: Where is Jacques?

IAN: He was taken ill with the fever - he asked me to take care of things. You must be the one who ordered the room - it's all ready for you Citizen.

Ian moves to the door and opens it BARRASS goes in and IAN motions BARBARA to follow

THE TWO CUSTOMERS FINISH THEIR DRINKS AND LEAVE

39 4 B 24 /BOOM C1/

6. PRIVATE ROOM IN INN

(ON 4)

BARRASS CROSSES TO THE WINDOW LOOKS OUT AND THEN ROUND THE ROOM. HE GOES TO THE SHELF & REACHES FOR A BOOK. BARBARA ENTERS. ANXIOUS TO GET BARRASS AWAY FROM THE ALCOVE)

MS BARRASS.
He goes to window then L to alcove. As he reaches for book we see BARBARA coming thro' door

Q. STING

BARBARA: Can I get you anything, Citizen?

(BARRASS TURNS, SEES BARBARA, PUTS THE BOOK BACK ON ONE OF THE SHELVES AND MOVES TOWARDS HER) /STING/

BARRASS: Yes - some wine.

BARBARA: Are you expecting many guests?

(BARRASS AT FIRST DOESN'T ANSWER, THEN, DECIDING THAT THEY WILL FIND OUT ANYWAY:)

BARRASS: Just one.

(BARBARA NODS, AND WITHDRAWS FROM THE ROOM

#0 1 B 24 /BOOM B1/

MS BARBARA coming thro' door to IAN. When BARBARA goes back to door Pan L to see customers leaving pan with them

7. INT COUNTRY INN. NIGHT

THE TWO CUSTOMERS SHUFFLE OUT, NODDING THEIR GOODBYE'S TO IAN WHO NODS IN RETURN.

BARBARA REJOINS IAN AS THEY GO OUT INTO THE NIGHT. /GRAMS: STORM/

CLOSING THE DOOR ON THE WEATHER AFTER THEM.

Q. GRAMS

SHE TAKES THE TRAY PUTS ON TWO GLASSES AND A BOTTLE, AND BEFORE SHE GOES BACK INTO THE ROOM, SPEAKS LOW TO IAN)

BARBARA: They'll only be two of them.

(2 NEXT)

(IAN NODS.

BARBARA MOVES AWAY AND GOES THROUGH THE ADJOINING DOOR.

41 2 B
MCU IAN nodding towards JULES

IAN LOOKS ACROSS TO JULES RENAN AND SIGNALS THAT HE TOO SHOULD LEAVE.

42 3 B 24
MS JULES. Pan him to door

RENAN ACKNOWLEDGES FINISHES HIS DRINK, STANDS, AND LEAVES.

BARRASS HOLDS OPEN THE DOOR FOR BARBARA WHO COMES OUT WITH THE TRAY, WATCHES RENAN LEAVE, THEN BARRASS GOES OUT OF SIGHT, LEAVING THE DOOR OPEN.

43 1 B 24
MS BARBARA coming back making 2-S with IAN. then pan her L to table

IAN BECKONS BARBARA: SHE MOVES ACROSS TO HIM)

IAN: (LOW) When his guest arrives you can lock up, Barbara.

(BARABRA NODS AGREEMENT, AND, WITH THE TRAY WALKS ACROSS TO CLEAR THE TABLES.

SHE COLLECTS AND CLEARS JULES RENAN'S TABLE, AND MOVES ACROSS TO WHERE THE TWO CUSTOMERS WERE SITTING.

IAN IS TIDYING UP IN GENERAL BEHIND THE BAR.

WE THEN HEAR THE SOUND OF A HORSE DRAWN CARRIAGE, PULLING UP, AND STOPPING IN THE YARD.

Q. GRAMS

GRAMS: HORSE & CARRIAGE STOPPING

SL

(ON 1)

IAN AND BARBARA STOP WHAT THEY ARE DOING AND LOOK TOWARDS THE DOOR.

44 2 B
MS BARRASS in doorway

PAUL BARRASS APPEARS IN HIS DOORWAY, AND STANDS THERE WAITING.

Q. GRAMS

WE HEAR FOOTSTEPS APPROACHING, AND, EVENTUALLY THE INN DOOR IS OPENED.

GRAMS: FOOTSTEPS.WIND/RAIN ETC

45 3 B 24
MS NAPOLEON coming in Pan him R to door

THE WIND AND THE RAIN GUSTING IN.

THE VISITOR, WEARING THE UNIFORM OF A BRIGADIER GENERAL, IS NAPOLEON BONAPATRE NOW TWENTY FIVE YEARS OF AGE.

HE CLOSES THE DOOR, AND STANDS THERE.

HE IS WELL WRAPPED AND MUFFLED, SO WE DO NOT RECOGNISE HIM AS SUCH AT THIS POINT.

BARBARA AND IAN LOOK AWAY, AND CONTINUE WITH THEIR WORK.

NAPOLEON SEES BARRASS AND STRIDES ACROSS TO HIM.

THEY GO INSIDE WITHOUT A WORD, AND THE DOOR IS CLOSED.

46 2 B
BARRASS closes door behind them IAN/BARBARA come into shot

BARBARA MOVES ACROSS TO IAN)

BARBARA: Did you recognise him?

IAN: No - did you?

(4 NEXT)

SL
(ON 4)

(BARBARA SHAKES HER
HEAD.

47 4 B 35 /BOOM C1/

M2-S NAPOLEON/
BARRASS. Pan L
with NAPOLEON
to door

8. PRIVATE ROOM IN INN

NAPOLEON HAS TAKEN
OFF HIS COAT AND
MOVED TO THE WINDOW.

HE PULLS THE CURTAINS
SLIGHTLY AND LOOKS
OUT)

BARRASS: I'mdelighted you
could get here, General.

(NAPOLEON TURNS
ROUND, AND WE
'RECOGNISE'
HIM.

HE STANDS THERE WITHOUT
ANSWERING AND MOVES
TOWARDS THE DOOR.

48 2 B /BOOM B1/

2-S IAN/BARBARA
NAPOLEON opens door

9. INT. COUNTRY INN

NAPOLEON OPENS THE BAR
DOOR AND LOOKS OUT.
BARBARA WHO IS SHUTTING
& LOCKING THE OTHER DOOR
DOES NOT LOOK ROUND.

IAN IS BEHIND THE
BAR, IDLY POLISHING
A GLASS.

IAN TURNS TO LOOK
AT NAPOLEON WHO
GOES BACK INTO THE
ROOM AND CLOSES THE
DOOR.

BARBARA MOVES IN
TO JOIN IAN, AS:)

IAN: Barbara, it's Napoleon -
Napoleon Bonapatre.

49 4 B 24 /BOOM C1/

MCU NAPOLEON coming to sit down

10. PRIVATE ROOM IN INN

(3 NEXT)

SL
(AS HE SITS)

(CUT TO THE ROOM
NAPOLEON MOVES TO
A CHAIR, PULLING
OFF HIS GLOVES AS
HE DOES SO.

HE IS SATISFIED.

ALTHOUGH BARRASS IS
FAR SENIOR, NAPOLEON
REALISES THAT HIS
VOICE IS NEEDED, HIS
CONFIDENCE COMES
FROM THIS)

50 3 C 35

H/A. MS.
NAPOLEON/BARRASS

BARRASS comes
to camera

BARRASS: We're quite safe here - I made certain I wasn't followed.

Hold NAPOLEON in
b/gnd

NAPOLEON: The meeting place was well chosen.

(BARRASS MOVES TO
THE WINE, OFFERS
TO POUR NAPOLEON
A GLASS, BUT THE
GENERAL SHAKES HIS
HEAD.

BARRASS POURS
HIMSELF A GLASS.

ALL THIS AS:)

BARRASS: I assume that your presence here means that you are interested in my proposition.

NAPOLEON: Interested, obviously. But no more. At least, not until you disclose the full details.

BARRASS: Robespierre will be arrested, after tomorrow's convention meeting.

(& NEXT)

(NAPOLEON REACTS SLIGHTLY, THEN TURNS ON BARRASS)

NAPOLEON: Will be? It won't be the first attempt./

51 4 B 16
MCU BARRASS

BARRASS: But it will be the successful one. He will be tried, and executed, before his friends can reorganise.

52 3 C 35 /
H/A MS.
NAPOLEON/BARRASS
Tighten as NAPOLEON gets up and comes forward to face BARRASS

NAPOLEON: You make it sound simple, Barrass - and I think you underestimate Robespierre, he has a talent for commanding support.

BARRASS: If he is allowed to speak - and he won't be able to.

53 4 B 24 /
MC2-S BARRASS/
NAPOLEON

(NAPOLEON IS THOUGHTFUL, THEN, PROBING, RATHER THAN DISINTERESTED)

NAPOLEON: As far as I'm concerned your success or failure, would mean very little.

BARRASS: Possibly, but only for the immediate future. Success could well mean that I would take control of the governing committee.

NAPOLEON: (NODDING) It would be within the constitutional rights ...

(NAPOLEON TURNS AWAY FROM BARRASS, APPARENTLY INTENT ON EXAMING SOMETHING ON THE WALL, BUT, IN EFFECT, WAITING FOR THE ANSWER)

BARRASS: Then the constitution could be amended./

54 3 C 16
MCU NAPOLEON's reaction

(IT IS THE ANSWER NAPOLEON WANTED.

HE PERMITS HIMSELF A SLIGHT SMILE BUT SAYS NOTHING)/

55 4 B 16
MCU BARRASS
NAPOLEON comes into frame

I'm well aware of your disgust for the politicians - tearing France to pieces while our enemies wait to pounce ...

(NAPOLEON TURNS AND FACES BARRASS SQUARELY)

NAPOLEON: Exactly what is your proposal?

BARRASS: I believe that to rule a country successfully, one needs a certain support from the people being governed.

NAPOLEON: Agreed. And how do you plan to raise that support?

BARRASS: With you. Your inspiring victories in the Austrain Wars have made you a public figure. You are a hero in the people's eyes./

56 3 C 16
2-S fav.
NAPOLEON

NAPOLEON: And in your eyes?

(BARRASS DOESN'T ANSWER, HE TRIES TO THINK OF A DIPLOMATIC REPLY.

NAPOLEON ANSWERS FOR HIM)

A useful 'prop' for your new government? /

57 4 B 24
M2-S NAPOLEON/BARRASS
Push in tight as NAPOLEON goes behind BARRASS' shoulder

BARRASS: Oh, come, General - you would be more than just a figurehead.

NAPOLEON: Yes, I know I would. I'm glad you appreciate it.

(NAPOLEON ANSWERS QUIETLY AND CONFIDENTLY BARRASS GIVES HIM A GLANCE, SLIGHTLY SUSPICIOUS, ALARMED EVEN.

NAPOLEON APPEARS TO CONSIDER THE PROPASAL, ALTHOUGH HE HAS ALREADY MADE UP HIS MIND.

58 2 B — BOOM B1

MCU BARBARA IAN. Zoom in to see through hole NAPOLEON/BARRASS in other room

11. INT. COUNTRY INN. NIGHT

AND BARBARA LISTEN INTENTLY TO THE CONVERSATION GOING ON IN THE ROOM, THROUGH THE HOLE THAT IAN DRILLED.

AS WE HOLD ON IAN AND BARBARA:)

(VOICE OVER) In which capacity would you require me to serve?

BARRASS: (VOICE OVER) The constitution amendment would be for a government of three consules. You would be one of them.

NAPOLEON: (VOICE OVER) When would you require my decision?

(THERE IS A SOMEWHAT LENGHLY PAUSE.

IAN LEANS CLOSER, THINKING THEY MAY BE COMING OUT, IN FACT BARRASS IS CONSIDERING.

59 3 C 16 — BOOM C1

MCU BARRASS

12. PRIVATE ROOM IN INN

Q. MUSIC

SL

(ON 3)

DURING THIS PAUSE,
WE CUT TO THE ROOM
NAPOLEON AWAITS
THE ANSWER FROM
BARRASS.

HE GETS IT:)

BARRASS: Now.

60 4 B 16
MCU NAPOLEON

NAPOLEON: If I refuse?

61 3 C 16
MCU BARRASS

BARRASS: You're in a strong position Bonaparte, but not completely indispensable. There are other young men, equally ambitious ...

62 4 B 16
MCU NAPOLEON. He cones forward to 2-S

NAPOLEON: (SMILING SLIGHTLY) I accept.

(BARRASS IS
DELIGHTED AT HIS
ACHIEVEMENT,
BUT, BEFORE HE CAN
VOICE HIS FEELINGS
NAPOLEON HOLDS UP A
RESTRAINING HAND)

... dependent on Robespierre's downfall. In the event of failure I shall, of course, deny that this meeting ever took place.

63 3 C 24
M2-S NAPOLEON/
BARRASS.
Hold NAPOLEON in f/gnd as BARRASS goes round table Then as NAPOLEON turns towards camera push in to BCU

BARRASS: I will summon you to Paris as soon as a suitable time has elapsed.

NAPOLEON: I shall be ready to take over.

(BARRASS AGAIN
REACTS TO THIS
CONFIDENT 'YOUNGSTER'
THE SENTIMENT EXPRESSED
BY NAPOLEON HAS A
FINALITY THAT CAUSES
BARRASS A 'TWING'
WE HOLD THEM,
NAPOLEON STARING
INTO THE MIDDLE
DISTANCE, THEN
FADE TO BLACK)

64 MIX 1 A 9
BCU LEMAITRE

BCU M A1

12. INT. RENAN'S HIDE OUT. DAY.

(WE COME UP IN
THE HIDE OUT.

THERE HAS BEEN
A LAPSE OF TIME.

IT IS NOW THE NEXT
DAY.

THE SUN STREAMS
THROUGH THE WINDOW.

WE ANGLE OUT TO SHOW
LEMAITRE FACING
BARBARA AND IAN.

THERE IS A SHOCKED
EXPRESSION ON HIS
FACE.

JULES RENAN AND
DOCTOR WHO STAND
IN THE BACKGROUND)

LEMAITRE: Napoleon! Napoleon as a ruler of France.

JACQUELINE HILL
WILLIAM RUSSELL to wardrobe

R E C O R D I N G B R E A K

65 3 A 24
3-S DR WHO/
BARBARA/IAN

BARBARA: As one of three consoles.

66 1 A 16
MCU LEMAITRE

LEMAITRE: He won't be content with that. I've watched his promotions. Bonaparte's clever - and ambitious; if he gets a foothold to power - one day he will rule France.

67 3 A 16
MCU DR WHO
He comes forward and is joined by LEMAITRE

DOCTOR WHO: Our only concern now, is Susan.

(1 NEXT)

(ON 3)

LEMAITRE: She's only part of it, Doctor. If Robespierre is taken to the prison; we might find it hard to get in there - let alone get out./

68 1 A 24
GROUP shot

IAN: We made a bargain Stirling.

LEMAITRE: And I'll keep to it.

IAN: You knew this could happen.

LEMAITRE: Yes - but I had no idea Barrass was so strong. Jules, what time is the convention meeting?

JULES: It would have finished by now./

69 4 A 24
GROUP shot fav.
LEMAITRE

LEMAITRE: Then Robespierre could already be under arrest. I must find out - there may still be time..

(LEMAITRE GOES TO MOVE OUT, BUT BARBARA CATCHES HOLD OF HIM)

BARBARA: You'd keep Robespierre as ruler of France?

LEMAITRE: If I knew it was the only way to stop war between France and England, and who knows, Europe - I'd have no choice. Am I wrong Jules?

JULES: we need a strong government - but not a military dictatorship, and it could happen./

70 1 A 16
2-S DR WHO/BARBARA

BARBARA: It will. You can't change anything.

(3 NEXT)

AM

(ON 1)

DOCTOR WHO: You're wasting your breath (GENERALLY) Do as you think fit, I'm going after Susan./

71 3 A 24
GROUP shot

LEMAITRE: Doctor - take Barbara with you. Let her hide, outside the prison. Jules?

JULES: Yes?

LEMAITRE: Get a carriage, take it to the prison - if there are crowds - wait until they disperse. Barbara will watch out for you.

(JULES NODS AND MOVES OUT, AND AWAY.

LEMAITRE MOVES ACROSS TO DOCTOR WHO)

LEMAITRE: If you can get Susan; take her, and join Barbara, and wait for the carriage. Ian and myself will meet you as soon as we can.

IAN: Where are we going?

LEMAITRE: To the Palace. We'll get news of Robespierre. (TO DOCTOR) If you're not outside the prison when we return - I'll come for you.

(LEMAITRE MOVES TOWARDS THE DOOR.

IAN LOOKS TOWARDS DOCTOR WHO, LEMAITRE WAITING IMPATIENTLY)

(4 NEXT)

AM

(ON 3)

DOCTOR WHO: Yes, do as he says. You can't help me, Chesterton - but you can make certain Lemaitre is there to help us.

IAN: I'll see you outside the prison. Good luck./

72 4 A 35
MC2-S BARBARA/DR WHO. Pan them R to door

BARBARA: Take care, Ian.

(IAN SMILES, AND MOVES OUTSIDE AND AWAY WITH LEMAITRE.

BARBARA AND DOCTOR WHO ARE LEFT ALONE.

DOCTOR WHO IS ALSO READY TO LEAVE, BUT BARBARA HAS MOVED TO THE OTHER SIDE OF THE ROOM AND SHE IS QUIETLY CHUCKLING TO HERSELF)

DOCTOR WHO: What is it - what do you find so amusing?

BARBARA: I don't know Doctor. Yes, yes I do. It's all this activity to try and stop something that we know is going to happen. Robespierre will be guillotined whatever we do.

DOCTOR WHO: I've explained our position often enough.

BARBARA: We cannot change or influence history. I know that, Doctor - I learnt the lesson during our visit to the Asdics.

DOCTOR WHO: Yes - all the events will take place, just as they're written. We can't change the tide - (cont ...)

(6 NEXT)

DOCTOR WHO: (cont) but we can stop being carried away in the flood.

BARBARA: (NODDING) Susan. We'd better get to the prison, Doctor.

(DOCTOR WHO GIVES A COMFORTING SMILE, AND, AS BARBARA MOVES OUT OF THE ROOM, HE TAKES HER ARM)

Q. MUSIC

73 6 A 35 /BOOM D1/
LS ROBESPIERRE's room. Push in to MS of door ROBESPIERRE comes in Pan him L to desk

14 INT. ROBESPIERRE'S PALACE. DAY. /Q.4/

(WE COME UP IN THE PALACE ROOM. AS WE TRACK TOWARDS THE DOOR IT OPENS AND A RAGGED, HARRASSED ROBESPIERRE COMES IN. HE CLOSES THE DOOR AND LEANS AGAINST IT, BREATHING HEAVILY.

WHEN RESTED HE MOVES FROM THE DOOR TO HIS DESK, AND, WITH A SUDDEN THOUGHT STARTS TO RUSTLE THROUGH PAPERS, LOOKING FOR SOMETHING, AND STREWING THEM AROUND IN HIS HASTE. HE FINDS A PAPER, EXAMINES IT, THEN FOLDS IT AWAY IN HIS POCKET.

Q. GRAMS

FROM OUTSIDE WE HEAR, SOME WAY OFF, THE NOISE OF MEN SHOUTING AND A COUPLE OF SHOTS BEING FIRED /2 SHOTS/ /MEN SHOUTING/

74 1 C 16
MCU ROBESPIERRE's reaction

ROBESPIERRE REGISTERS FEAR, AND OPENS A DESK DRAWER TO TAKE OUT A PISTOL. HE MOVES TO THE DOOR AND LOCKS IT, AS THE SHOUTING DRAWS NEAR. THEN, HE MOVES BACK BEHIND THE DESK, HOLDING HIS PISTOL.

75 6 A 35
MS ROBESPIERRE. Pan him back to door then pull back slowly as he backs away from door

76 1 C 35 /BOOM C2/
H/A. MS SOLDIERS coming to door

14A. ANTE ROOM OUTSIDE ROBESPIERRE'S RM

A GROUP OF SOLDIERS, ALL WITH MUSKETS COME INTO SHOT)

SOLDIER: This is his room ...

(ONE OF THE GROUP TRIES THE HANDLE, THE DOOR IS LOCKED.

ANOTHER OF THE SOLDIERS STARTS TO POUND AT THE DOOR WITH HIS FIST)

SOLDIER: (SHOUTING) Open up, d'y'hear? (TO SOLDIERS) Let's break it down ...

(THE SOLDIERS START TO BATTER AT THE DOOR WITH THEIR MUSKET BUTTS, AS WE:

77 6 A 24 /BOOM D1/
MS on door as it's being broken in. We see group of SOLDIERS

14B. ROBESPIERRE'S ROOM IN PALACE

IN THE PALACE ROOM ROBESPIERRE STANDS HOLDING THE PISTOL IN BOTH HANDS.

THE DOOR BURSTS OPEN AND THE SOLDIERS COME THROUGH.

(ON 6)

As THEY Start to move

THE SPOKESMAN HOLDS A ROLLED PAPER IN HIS HAND)

78 4 C 24

MS ROBESPIERRE. Soldiers come up to him & get him

SOLDIER: We have a warrant for your arrest, Citizen. Issued by the governing committee.

ROBESPIERRE: Traitors - all of them, traitors. Don't be fools, men - they're just using you. They'll never succeed in taking over the government of France! The deputies couldn't arrest me at the convention hall, they failed!

(AS ROBESPIERRE SPEAKS HE BACKS AWAY.

THE SOLDIERS ADVANCE, LEERING EXPECTANT LOOKS ON THEIR FACES: THEIR MUSKETS HELD AT THE READY.

79 1 C 35

LEMAITRE/IAN enter

15. ANTE ROOM. IN PALACE

WE AGAIN RESUME OUTSIDE THE BATTERED DOWN DOOR TO ROBESPIERRE'S ROOM.

AS HE SPEAKS LEMAITRE AND IAN HURRY INTO SHOT.

IAN RESTRAINS LEMAITRE AS HE IS ABOUT TO ENTER.

IAN PULLS HIM TO ONE SIDE, SHAKES HIS HEAD)

ROBESPIERRE: (V.O.) Within hours I shall be as secure as ever I was - and the traitors will pay with their lives. If you men swear your allegiance to me now - you can be saved, I will ...

(3 NEXT)

AM

(CN 1)

Q. GRAMS

(A SHOT RINGS OUT, AND ROBESPIERRE SCREAMS AS THE MEN LAUGH AND CHEER.) SHOT FIRED

80 3 D 16 MC2-S LEMAITRE/IAN's reaction

Q. MUSIC

LEMAITRE REACTS, AND IAN PULLS HIM BACK, OUT TO FRAME. Q.5

MOMENTS LATER THE SOLDIERS COME OUT OF THE ROOM, PUSHING AND SHOVING THE WILD-EYED GESTICULATING ROBESPIERRE WHO CLUTCHES AT HIS MOUTH, BLOOD RUNNING THROUGH HIS FINGERS)

SOLDIER: That'll keep him quiet - we'll get no more talk from him. Come on, citizen - you're wanted at the prison ...

81 1 C 35 ROBESPIERRE & SOLDIERS coming through door. Crab a little in front of them, then as they dissappear stay on LEMAITRE and IAN. Push in slowly

(THE SOLDIERS LAUGH AND MOVE AWAY WITH ROBESPIERRE, THEIR SHOUTS AND LAUGHTER FADING AS THEY MOVE AWAY.

AS THEY DO SO LEMAITRE AND IAN MOVE BACK INTO SHOT, AND WATCH THEM AWAY)

LEMAITRE: You should have let me go in, Ian.

IAN: We were too late, Stirling. Robespierre is finished.

LEMAITRE: (NODDING) Yes - did you hear the men? They're taking him to the prison.

IAN: It's up to the Doctor now ...

Q. TK33

(TK NEXT)

(WE CLOSE ON IAN,
HOLD)

ON TK33

TC3.

Stock Film. Day.

We get a clip of the sky. Large, dark storm clouds are gathering, and the thunder rumbles.

---

82 2 C

LS PORCH over SOLDIER's shoulder in f/gnd. zoom in slowly to MS BARBARA/DR WHO

When DR WHO leaves stay with BARBARA

B OM A2

16. EXT. DOORWAY. DAY.

(WE FEATURE A LONG NARROW DOORWAY, SUPPOSEDLY OPPOSITE THE PRISON. THE DOOR ITSELF IS RECESSED, SO THERE IS IN EFFECT A SMALL PASSAGEWAY.

THERE IS ALSO A COVERED TIMBER PORCH JUTTING OUT FROM THE WALL, INCREASING THE SPACE.

THE BUILDING ITSELF, IS EMPTY. ALTHOUGH WE CAN ONLY SEE THE BROKEN FRONT DOOR.

LITTER IS STREWN ON THE FLOOR.

AS WE GO IN DOCTOR WHO AND BARBARA ARE IN THE PORCH LOOKING UP AT THE SKY)

(RECORDING BREAK NEXT)

DOCTOR WHO: There's going to be quite a storm.

BARBARA: Yes - we were lucky to find cover so near the prison ...

Q. GRAMS (THERE IS A FURTHER /THUNDER/ RUMBLE OF THUNDER.

IT DIES AWAY)

DOCTOR WHO: We've waited long enough - the carriage should be here when I return. Will you be all right?

BARBARA: Yes, of course.

DOCTOR WHO: (NODDING) I'll go and get Susan - or at least try ...

(DOCTOR WHO MOVES AWAY OUT OF THE DOORWAY.

Q. GRAMS WE STAY ON BARBARA. /THUNDER/

THERE IS ANOTHER CRASH OF THUNDER, MUCH LOUDER THAN BEFORE, FOLLOWING A FLASH OF LIGHTNING.

BARBARA JUMPS, INSTINCTIVELY, AND MOVES FORWARD.

AS SHE STANDS IN THE DOORWAY LOOKING OUT, AND UP AT THE SKY, WE SEE, AND HEAR THE RAIN COMING DOWN.

IT IS GETTING VERY DARK)

RECORDING BREAK

BILL HARTNELL into position.
CAMERA TWO to POS A. possibly tape running

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83 2 A /ZOOM B2/

MS JAILER 87. INT. PRISON AREA. DAY
drinking w.
SOLDIERS at table
Pull out slightly to see DR coming in. He comes to front of JAILER

THE JAILER IS HAVING DRINKS WITH A COUPLE OF SOLDIERS AT THE DESK. THE DOCTOR COMES IN AND WITHOUT BEING NOTICED AT FIRST HE WALKS UP TO THE DESK THE JAILER LOOKS UP & CAN'T BELIEVE HIS EYES.

JAILER: You....you came back?

84 5 A 16
MCU DR WHO

DR WHO: I can see you did not expect me.

85 2 A
JAILER gets up and comes round to DR WHO

JAILER: (gets up and moves round to Dr Who) No but I'm glad you came. I have still a score to settle with you.

DR WHO So you haven't heard the news yet my man?

JAILER: Who hasn't? Robespierre has been overthrown!

DR WHO: Yes. And Lemaitre was shot whilst trying to run away.

JAILER: Lemaitre. shot?

DR WHO: Shot, and now we are going to take care of his accomplices.

JAILER: Who are you?

85 5 A 24
M2-S JAILER/DR

DR WHO: Why do you think that a high ranking official like me came to Paris? I was part of the plan. I came to bring about Robespierre's downfall.

JAILER: I didn't know Citizen.

DR WHO: No you didn't, did you. And that's why you didn't expect me to come back again. You thought you'll be able to get away with it.

JAILER: Get away with what?

(2 NEXT)

DR WHO: With being Lenaitre's accomplice (to soldiers) Grab him!

86 2 A
GROUP shot. Pan with DR L then back again

(THE STUNNED SOLDIERS GRAB HOLD OF THE JAILER)

You were Lenaitre's accomplice weren't you. It was you who helped him carry out his treacherous actions.

JAILER: But citizen, I only carried out the orders I was given.

DR WHO: Orders? Don't you tell me that my man. Iwas here, remember. I saw you being in connivance with him all the time.

JAILER: I wasn't Citizen.

DR WHO: Wasn't what?

JAILER: Whatever err. you said.

DR WHO: Was it not he who betrayed me to him. Me?

JAILER: Well you did hit me on the head didn't you. And how was I to know that Lenaitre was a traitor. And that you Citizen were...well... after all that was a secret wasn't it?

87 5 A 24
M2-S JAILER/ DR WHO

DR WHO: (THOUGHTFULLY) Well there is some logic in that. You may be just a rogue and may not know it. Anyway I am prepared to give you the benefit of the doubt, and while we are reconsidering the post of Jailer you can remain in a temporary capacity.

88 2 A
GROUP shot

JAILER: Thank you Citizen. And you will not regret this.

DR WHO: I shall hope not. Now. Robespierre's friends have smuggled him away after the convention meeting but the soldiers are after him. He'll be caught and probably brought here.

JAILER: We'll take care of him never fear.

DR WHO: There'll be a new bunch of prisoners tomorrow. Robespierre's friends. You'd better have the cell's empty for them.

JAILER: Yes, yes, release the prisoners.

Q. MUSIC /Q.6/

DR WHO: Now give me the key to the dungeon.

Q. GRAMS (AS THE JAILER HANDS OVER THE KEY) /DOOM A2/
89 1 D 35 /GRAMS: THUNDER/SOLDIERS/
MS BARBARA /MARCHING. GEN NOISE/
Push in to /STREET NOISES/
MCU 18. EXT. DOORWAY DAY

(THE DOOR IS STILL RAGING)

(BARBARA WAITS IN THE DOORWAY
OVER THE STORM
NOISES WE HEAR
SOLDIERS MOVING
PAST TOWARDS THE
PRISON.

BARBARA MOVES
FORWARD TO SEE.

THERE IS BANGING
Q. DOOR BANG ON THE PRISON DOOR) /DR BANG/

SOLDIER: (V.O.) (OFF MIKE) (SHOUTING) Open up! We've got Robespierre.

Pull out to MS

(AS THE PRISON DOOR OPENS, AND THEN CLOSES WITH A BANG, BARBARA BACKS AWAY INTO THE SAFETY OF THE DOORWAY.

Q. DOOR SLAM /DOOR SLAM/

SHE REMAINS LIKE THIS A FEW SECONDS THEN HEARS FOOT-STEPS RUNNING, AND DRAWING NEARER. SHE IS WORRIED, THEN SMILES IN RELIEF, A MOMENT LATER IAN AND LEMAITRE COME INTO VIEW, BOTH VERY WET)

IAN/LEMAITRE come into shot to make 3-S

IAN: The Doctor not back yet?

BARBARA: No, and Robespierre's been taken into the prison - I saw him.

LEMAITRE: Yes, we followed them here. Perhaps I'd better go and see what's happened ...

IAN: Stirling, stay here! You'd be arrested as soon as you put one foot inside that place. We'll wait - until Jules arrives with the carriage ...

BARBARA: You obviously didn't get to Robespierre.

LEMAITRE: No - we saw him taken. He was shot in the jaw.

IAN: Will Jules see us from here?

(5 NEXT)

BARBARA: I think so - at least this storm will allow him to pull up outside the prison.

LEMAITRE: I shall be heading for Calais - I can get a boat from there.

IAN: Good - we'll save you time. That's the way we go, as far as I can remember.

LEMAITRE: While we're waiting you might as well explain exactly where it is you're making for.

BARBARA: Well, according to the map I saw at the hide-out - we travel North of Paris ...

(BARBARA MOVES AWAY TO "DRAW" WITH HER FINGER ON THE WALL.

LEMAITRE LISTENS AS BARBARA EXPLAINS IN THE BACKGROUND.

WE TRACK WITH IAN AS HE WALKS FORWARD TO STARE ACROSS AT THE PRISON.

Q. GRAMS

WE HEAR A CARRIAGE /CARRIAGE/ APPROACHING AND /APPROACHING/ IAN 'LOOKS' AND, HAPPILY)

IAN: Here's Jules!

90 5 A 24 /BOOM B2/

MS DR WHO at cell door. SUSAN comes out to join him

19. INT. PRISON AREA. DAY.

AM

(ON 5)

(WE COME UP ON
DOCTOR WHO AS
HE OPENS A CELL
DOOR WITH A
KEY.

SUSAN COMES
OUT, AND FALLS
INTO HIS ARMS)

SUSAN: Grandfather, oh, grandfather.

(IN THE BACKGROUND,
THE JAILER, AND
TWO SOLDIERS ARE
STAGGERING AROUND.

A COUPLE OF RELEASED
PRISONERS LOOK ON,
NOT AT ALL SURE WHAT
IS HAPPENING)

DOCTOR WHO: There, Susan - we're going back to the ship. It's all over for you.

SUSAN: Where are the others?

DOCTOR WHO: Barbara's outside - and Ian should have arrived by now, as well. We've got a carriage laid on.

SUSAN: A carriage? We'll really travel in style.

(SUSAN LOOKS OUT
INTO THE AREA,
AND HER FACE
CHANGES)

Grandfather, what's happening?

DOCTOR WHO: They've just heard that Robespierre has been defeated. You could call it a celebration.

(2 NEXT)

AM

(ON 5)

(SUSAN NODS, THEN
REACTS, AND POINTS
OFF)

Q. MUSIC

91 2 A

LS group of soldiers with ROPESPIERRE coming in.

SUSAN: Grandfather, look! /

/Q.7/

(WE CUT TO SHOW
ROBESPIERRE
ARRIVING WITH
HIS BOISTEROUS
GUARD OF
SOLDIERS.

ROBESPIERRE IS
PUSHED INTO THE
CENTRE OF THE
AREA.

THE TWO PRISON
SOLDIERS MOVE IN
AND JOIN THEIR
COLLEAGUES)

SOLDIER: Jailer!

JAILER: Whad'y want?

SOLDIER: A prisoner for you.

(THE JAILER LOOKS
AROUND, AND TAKES
IN ROBESPIERRE.

HIS FACE CHANGES)

JAILER: Well ... Citizen Robespierre - this is indeed an honour.

(THE JAILER TRIES
A BOW AND
STRUMBLES.

THE SOLDIERS
LAUGH)

SOLDIER: Don't waste your breath on him - he can't answer you back. He tried to write us a letter - too bad we can't read! /

92 5 A 24

M2-S SUSAN/DR
Pan them L as they leave

(1 NEXT)

SUSAN: Let's go Grandfather.....

DR WHO: Yes, the rabble are much too busy now to bother with us. Yesterday they lived in fear of him today.....come Child!

(THEY EXIT LEAVING THE RABBLE AROUND ROBESPIERRE)

93 1 D 35 /BOOM A2/
L4-S under porch
Push in to MC2-S JULES/ IAN

20. EXT? DOORWAY. DAY

(IAN & JULES STAND IN THE PORCH. LEMAITRE & BARBARA STAND BEHIND THEM)

JULES: Yes the fall of Robespierre alters everything for me.

IAN: I don't see why. People will still go to the guillotine.

JULES: But I am used to one sort of rule in Paris. My organisation was set out to work against Robespierre. I must bide my time until I see how his successors make their plans.

IAN: Barrass will take over now, of course.

JULES: I fancy he will be content to be commander of the armed forces. But Tallion will move upwards.

IAN: And Fouche.

JULES: Yes Fouche and perhaps even Freron. You are well informed on our ambitious politicians, I see. Which one do you see ruling France.

IAN: Eventually? none of them but remember the name of Napoleon Bonaparte Jules.

JULES: A corsican rule France?

94 3 E 16 /
MC2-S LEMAITRE BARBARA

LEMAITRE: Well..if you're certain that's where you want to be left...

(ON 3)

BARBARA: That's the place, we'll be safe there.

LEMAITRE: Yes, but ...

BARBARA: Please, Stirling - no questions. Promise?

(LEMAITRE LOOKS PUZZLED BUT FINALLY NODS HIS HEAD)

LEMAITRE: Very well, if that is what you want. (HE SMILES) Now that I'm going home - I just can't wait to see England again.

BARBARA: England. I know how you feel - only too well.

LEMAITRE: Why don't you all come with me?

BARBARA: No - we must travel our route ...

LEMAITRE: Who are you really? Where do you all come from?/

95 1 A 35

ML GROUP shot. Susan and DR join them When they are all together tighten, letting them leave except LEMAITRE

(WE ANGLE TO JULES AND IAN AS THEY GIVE A SHOUT)

JULES: They're here!

IAN: He's got Susan!

(DOCTOR WHO AND SUSAN BOTH WET, RUN INTO THE DOORWAY. FOR A MOMENT THERE IS AN OVERJOYED REUNION WITH BARBARA, IAN, SUSAN AND DOCTOR WHO, ALL HUGGING EACH OTHER IN TURN AND GREETING EACH OTHER EXCITEDLY.

(2 NEXT)

(ON 3)

THEN, JULES
MOVES IN)

JULES: Come on, all of you, into the coach -

(OUR FOUR TRAVELLERS
AGREE, AND MOVE OUT
TALKING AS THEY DO
SO: "YOU FIRST
SUSAN" "COME ON,
DOCTOR, WE DON'T
WANT YOU LEFT
BEHIND" "WE'D BETTER
RUN FOR IT WE'LL GET
SOAKED" ETC.

JULES REMAIN AND
LEMAITRE ARE LEFT
ALONE STANDING IN
THE DOORWAY. WE
ANGLE IN ON THEM)

Q. COACH ARR.

GRAMS/COACH ARR.

JULES: We'd better get moving - I hope they have a safe journey ...

LEMAITRE: So do I. But to where, Jules? Funny, but I get the impression they don't know where they're heading for ... (SHRUGGING) but come to that, do any of us?

(WE PULL OUT AND
AWAY FROM THE
DOORWAY, HOLDING
LEMAITRE AND
JULES IN SHOT.
THEN LEMAITRE TOUCHES
JULES ARM AND THEY
BOTH RUN OUT INTO THE
RAIN)

Q. TK33

Q. MUSIC

ON TK33

Q.8

TELECINE

Ext. Stock Film. Day.

We feature the sky, and the now clearing storm clouds.

96 2 A

'MAP' PHOTOCAPTION

SUPER TK.33

COACH SEQUENCE.

(5 NEXT)

97 MIX 5 A
PHOTO CAPTION

SHIP IN THE FOREST.

Q. GRAMS
98 4 A 35
LS. Push in to MS DR WHO

BOOM
GRAMS: TARDIS SND

21. INT SHIP

DR WHO: And I assure you Barbara Napoleon simply wouldn't have believed you.....

99 3 F 24
MS IAN/SUSAN

IAN: All right - suppose one of us had written him a letter - setting down some of the things that were going to happen to him.

SUSAN: It still wouldn't make any difference, Ian. Napoleon would either forget the letter, lose it or think it was written by a maniac.

100 4 A 35
GROUP shot

BARBARA: If we'd shot at Napoleon the bullet would have missed him?

DR WHO: It's hardly fair to speculate. The mainstream of history is fixed and unalterable. I think you're all belittling things. Our lives are important. To us - at least - As we see we learn.

Q. GRAMS
101 2 A
PHOTO CAPTION OF STARS

GRAMS: STATIC

BARBARA: But do we learn anything?

SUSAN: You're not the same people who followed me home from school and forced your way into Tardis.

IAN: Maybe you're right Susan..

BARBARA: Perhaps we've all changed.

IAN: SO where to now Doctor?

DR WHO: Unlike the old adage Chesterton, our destiny is in the stars. Let's go and search for it.

Q. SIG TUNE
102 6
SUPER ROLLER

SIG TUNE

Opens: DR WHO.....WILLIAM HARTNELL
ends: ASSOC. PROD...MERVYN PINFIELD
PRODUCER: VERITY LAMBERT

SUPER SLIDE 3

SUPER SLIDE 4

DIRECTED BY HENRIC HIRSCH
BBC-TV

FADE VISION

FADE SOUND

THE END.